

ROLAND DYENS

L. B. Story

Pour Guitare

Commande du Concours
de guitare classique
d'Ile-de-France

EDITIONS HENRY LEMOINE

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LEXIQUE LEXICON

Les techniques généralement employées par le compositeur sont répertoriées ci-dessous avec les symboles graphiques correspondants que l'on peut rencontrer dans l'une ou l'autre de ses partitions. Cette liste, bien que n'étant pas exhaustive, prend en compte certaines techniques qui ne sont pas nécessaires pour la présente partition.



Stopper toute résonance dès l'émission de la note ou de l'accord suivants.

(*)

Rappel ou facultatif.



Cordes impérativement à vide.



Distorsion de la note.

(de l'anglais "taping"). Jouer les notes en les percutant sur la touche avec l'index de la main droite.



Jouer les cordes au niveau de la tête de la guitare avec l'index (ou le pouce) de la main droite.



Faire onduler les sons harmoniques en éloignant la guitare du corps dans un mouvement de balancier lent et régulier.



Extinction progressive du son obtenue en posant le tranchant de la main droite sur la "gouttière" du chevalet, puis en la couchant très lentement sur les six cordes.



Notes jouées à la main gauche seule.



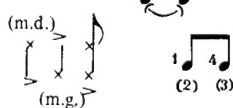
pizz. Bartok: Prendre et soulever la corde entre pouce et index puis la relâcher sèchement en la faisant claquer **fff**.



Conserver les notes posées le plus longtemps possible afin d'offrir une résonance maximale à l'arpège ou à la suite de notes.



Portamento: Glissement rapide et discret exécuté immédiatement avant l'attaque de la seconde note.



Liaison facultative.

Autres propositions de doigtés.



Percussion sur la table avec la main droite, la main gauche ou les deux ensemble.



Effet obtenu par la percussion du poing fermé sur les cordes au niveau de la rosace.



Note posée mais non jouée ayant pour

The techniques usually employed by the composer are listed below together with the corresponding graphic symbols used in their various scores. This list, though not exhaustive, includes some techniques that are not needed for the present score.

Damp the resonance as soon as the following note ou chord is played.

Recall or optional.

Open strings obligatory.

Distorted note.

Tap the strings with the right index finger.

Play the strings with the right hand index finger (or thumb) near the head of the guitar.

Let the harmonics undulate by moving the guitar away from the body in a slow, regular swaying movement.

'Halogene' dampening: gradual dampening of the sound by placing the side of the right hand on the 'fore-edge' of the bridge and then laying it down very slowly on all six chords.

Notes played by the left hand only.

*Bartok pizz.: pull the string with the thumb and index finger then release it abruptly, letting it slap **fff** against the fingerboard.*

Hold down the notes for as long as possible so as to give maximum resonance to the arpeggio or sequence of notes.

Portamento: Rapid, delicately played slide just before the attack of the second note .

Tie ad lib.

Alternative fingerings.

Percussion on the sound board with the right or left hand, or both together.

Hit the strings over the soundhole with the closed fist.

Hold down the note but don't play it so as

à Leonard BERNSTEIN et Leo BROUWER

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The musical score consists of six staves of music, primarily in treble clef with a key signature of one sharp (F#). The time signature is common time (C). The score includes various musical notations such as slurs, ties, and fingerings.

Staff 1: Starts with a dynamic of *m* (mezzo) and *f* (forte). It includes a *(poco)* marking and a crescendo leading to *meno f (eco)*.

Staff 2: Features a performance instruction: *(poser le pouce sur ⑤)*. It includes a crescendo leading to *meno f (eco)*.

Staff 3: Includes a dynamic of *pp sub.* (pianissimo, subito).

Staff 4: Starts with a dynamic of *f* (forte). It includes performance instructions: *----- vers la touche* and *----- vers le chevalet*. Dynamics include *p* (piano), *dolce*, and *mf* (mezzo-forte).

Staff 5: Includes dynamics of *p sub. (dolce)* and *mf*.

Staff 6: Starts with a dynamic of *p* (piano) and includes *mf* (mezzo-forte).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with a repeat sign at the end. The bass staff features a complex accompaniment with a prominent bass line starting on a low C, marked with a forte dynamic (*mf*) and a piano (*p*) dynamic. The second system continues the melody and accompaniment, with a piano (*p*) dynamic marking at the beginning. The melody includes a trill and a grace note. The bass staff continues with a similar accompaniment pattern, ending with a forte (*molto*) dynamic marking. The score is written in a clear, legible style with standard musical notation.

pp sub. *f* (vers le pont)

Musical score for the piano part of "L'Espresso" by Maurice Strakosky. The score includes various musical notations such as notes, rests, and dynamic markings like *più f*, *p sub.*, *ff sub.*, and *pp sub. (dolcissimo)*. It also features fingerings and articulations like *a*, *i*, *m*, and *p*.

(*pp sub.*) *sfz* *molto* *pp sub.* *ff* *f* CIII

Animato (*mf*) (*f*)

più f

m (*p* = *Calmando*) (*p* = *senza arp. e molto preciso*) (*norm.*) *molto* *mp sub. (dolcissimo)* (*vers la touche*) *mf marcato*

(*poco*) *mf*

(*sempre* *sfz* *p sub.* *f mp sub.*

più animato e sempre molto preciso *p* *mf* *p sub.* *molto* *secco (*)*

con spirito rit. pochis. a tempo

breve

pp (poco metal.) *poco vib.* *f sub.* *sfz* (umoristico) perc. (table ou eclisse)

p *sfz* *sempre f*

Come prima (♩=♩)

pp sub. *f* pont.

mf (poco) *p* *i* touche

(pulpe)

f *p sub.* *ff sub.* *m*

XII VII VII XII